

The MUSICAL NEWS

ST-LOUIS, MO

October 1898.

A MONTHLY
MUSICAL JOURNAL

Volume II. No. 2



MISS LIZZIE A. PRIEST.



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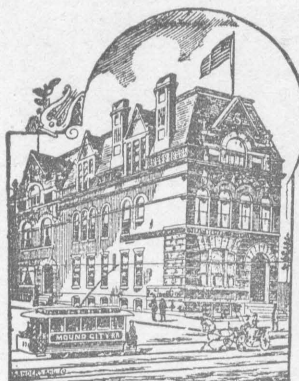
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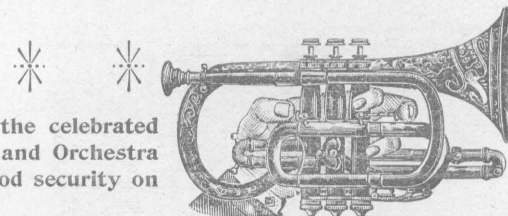
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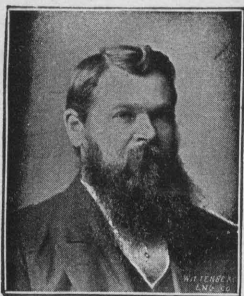
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Mrs. EMILY BOEDECKER'S PUPILS.

Miss Helene Schuricht is the daughter of Dr. Schuricht, of whom we published a composition in the "MUSICAL NEWS." Mrs. Boeddecker has taught for the last ten years in the doctor's family, which is one of the most musical families in St. Louis. Miss Schuricht is by nature endowed with great musical talent and a highly emotional temperament; her touch is firm, yet expressive and tender withal. Miss Schuricht has appeared at several concerts and has always been received most warmly; she intends to devote herself to music-teaching entirely and among young teachers she ranks foremost.



Miss Detering is another most successful pupil of Mrs. Boeddecker, with whom she studied seven years previous to which she was instructed by several good teachers. At present she has a studio at 1103 North Grand avenue, where she enjoys the patronage of a large class of pupils, while for the convenience of those living in the southern part of the city, she gives lessons at her home, 2607 South Eleventh st. Miss Detering is also organist of Jesus Evangelic Church, having temporary charge of the choir. Mrs. Boeddecker could have no better testimony of her ability as a teacher and her method of teaching, than the success of her pupils.



This group of photos represents three of Mrs. E. Boeddecker's most prominent pupils. Miss Kauffeld is a former pupil of Professor Bondi, and later took a two-years course of instruction from Mrs. Boeddecker, devoting her studies exclusively to classical music. Her teacher speaks of her in the highest terms regarding her perseverance, the great progress she has made and the bright future she has before her. Miss Kauffeld has played in many concerts, and has scored great success as a teacher, being most esteemed by her pupils; her studio is at 1211 Lami st.

THE MUSICAL NEWS.

A Monthly Musical
Journal.



Devoted
to the
Art of Music.

VOLUME 2.

ST. LOUIS, OCTOBER, 1898.

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The Musical News.

A MUSICAL JOURNAL, PUBLISHED MONTHLY.

WALTER LUHN, Publisher and Proprietor.
WALDEMAR MALMENE, Musical Editor.

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Single copy - 15 cents.
Foreign postage, 48 cents.

Advertising Rates Furnished on Application.

Entered at the Post Office at St. Louis, Mo., as Second Class
Matter.

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St. Louis, Mo.

MISS LIZZIE PRIEST.

Of the many able piano teachers in St. Louis there is perhaps none who, for many reasons, deserves a higher recognition as pianist and teacher than Miss Lizzie Priest. Although not a native of St. Louis yet Miss Priest came here at so early an age that we may well claim her as a St. Louisian. Natural talent, ambition and indomitable perseverance have marked her career since the earliest years. Her first teacher was Mr. Goodson, an Englishman, who was imported here with the first organ which adorned the old Christ Church Cathedral; next Mr. Richard Poppen and later Mr. E. M. Bowman were her instructors; upon recommendation of the latter she went to New York and placed herself under Dr. William Mason. This great master of modern technic, of whom even Franz Liszt has spoken in highest terms, imparted to Miss Priest that firmness of touch and brilliancy of execution which has marked her performance of some of the most difficult compositions. If in the beginning of this article we spoke of the high recognition which Miss Priest deserves it refers specially to the fact that as an American lady she had only had American teachers and yet her playing in London,

England, created sufficient attention that both Mr. Abbey as well as Mr. Meyer offered her engagement, the latter intending to send her to St. Petersburg. Unfortunately Miss Priest's health gave way from the great strain of practising, she had to decline all offers and return to America; her Concerts in New York received the most flattering notices from all the leading papers. For a season Miss Priest travelled through the Eastern states with Blanche Roosevelt, a renowned Parisian prima donna, achieving a remarkable success; as an exponent of the *Mason* touch and technic she stands preeminent. In a pamphlet "My experience of fourteen years in the old school, and seventeen years in the new school Methods" written by Miss Priest, she sets forth many valuable hints.

AN APOLOGY

is due to our subscribers for being late with
this issue, owing to an accident to our plates
which had to be re-engraved:

W. LUHN.

MRS. MARY E. LATEY,

whose portrait appears above, is one of our highly esteemed artists whose vocal abilities are well known in St. Louis; her early musical training was under the direction of Signor Alberto Randegger of London and the renowned Madame Rudersdorff. The gentleman, a Russian by birth, was Italian in temperament, having been brought up in the land of song; the lady was well-known as a prima donna and vocal teacher, an exponent of the old Italian school of tone production.

Mrs. Latey is one of the few to hold a certificate of Madame Rudersdorff as being competent to teach the Italian method of voice building as told by her.

Mrs. Latey came to St. Louis September 1881, to accept position as Soprano of the First Presbyterian Church Choir, January 1888, and accepted position as Soprano in Choir of the Pilgrim Congregational Church, where she has remained until the present time. She is well remembered as having sung Handel's Messiah and Mendelsohn's Elijah with the Choral Society of this city. Two of her pupils sang the Messiah as Alto Soloists, Mrs. Lacés Baldwin, the Season of 1887, and Miss Emma Court, 1891.

The following is taken from the "St. Louis Globe-Democrat": "Nothing could be more beautiful and finished than Mrs. Latey's singing of 'Come Unto Him.' The Choice Aria gave opportunity for the exhibition of her elegant refinements of phrasing, of accent and



enunciation, and most charmingly and soulfully was the opportunity improved. The house was electrified, an enthusiastic encore was elicited."

From the "Omaha Herald": "Since Mrs. Latey has been giving vocal instructions she has been accomplishing a very important and valuable work, both in this city and Council Bluffs. She has developed talent, which, without her, would perhaps, always have remained latent or crude. Her labors will be long remembered and appreciated, and should circumstances ever cause her to make her residence elsewhere, she will have the satisfaction of knowing that she has contributed largely to the vocal progress of our city, both by her own talents in that direction and by imparting them, or at least the method to her pupils."

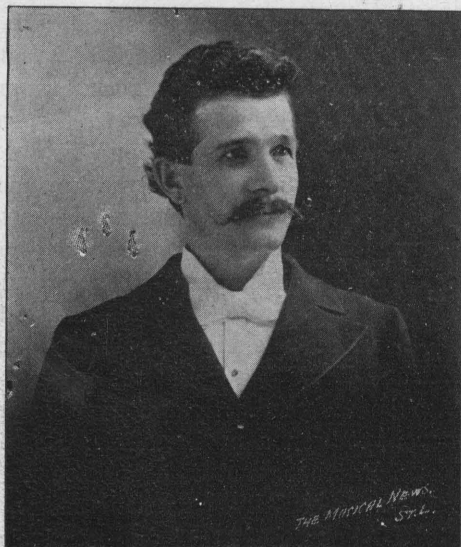
Mrs. Latey scored a great success last summer at a Concert given August 24th, at the Cliff Hotel, North Scituate Beach, Mass., where she sung Meyer-Helmund's Magic Song being obliged to give two encores, the Bird song by Ross, and "Coming through the Rye".

The following are the names of a few of her pupils: Mrs. Adele Lacés Baldwin of New York City; Mrs. Eugene Karst, now in Europe; Mrs. Buckner, Contralto First Congregational Church; Mrs. John Clark, Chicago; Mrs. T. J. Rogers, Omaha; Miss Grace Rowell, Mrs. Watson, nee Miss Alice Helmers; Mrs. Corley, Miss Souby, Miss Meyer, Miss Lee-wald of Greenville, Miss Schiess of Alton.

Mrs. Latey receives pupils for voice-culture at her studio, 3625 Finney Avenue.

GO TO : WILLYERD, PHOTOGRAPHER, : 1212 OLIVE STREET.

Mr. Carl Becker, whose studio is so pleasantly located on corner of Grand and Finney avenues, is a native of Mannheim, Germany. Mr. Becker was educated in the old country and, though he is comparatively a young



man, he has had the best instruction under efficient professors from the Leipzig and Berlin conservatories. Mr. Becker receives pupils in the art of singing and harmony. Entrance to studio 1103 North Grand ave.



Our subscribers are requested to send us programs of recitals, given by them or their pupils, not later than the twenty seventh day of each month in order to be duly noticed in "The Musical News."

Mr. W. Malmene has removed his studio to 2704 a Locust Street.

The first Concert of the Choral Symphony Society is announced to take place Nov. 17.

The Philharmonic Society has chosen Max Bruch's Cantata "Arminius" for their first Concert.

Mrs. Broaddus will inaugurate her series of monthly Vocal Recitals on the first Wednesday in November.

The Choral Symphony Society is diligently studying Mendelssohn's Hymn of Praise to be performed in November.

"The History of Music" is the title of the first lecture which Professor W. Malmene will deliver at the Strassberger Conservatory October 31st.

Mrs. Nellie Allen Parcell, who distinguished herself by her piano playing at the recitals of our Ladies musical Societies, returned a short time ago from Berlin and Leipzig where she took another course of instruction at the Hochschule.

The P. D. in its issue of September 25, in representing the musical directors of the Philharmonic and Choral Symphony Society,

placed them in a very significant position with baton in hand as if crossing swords preliminary to the musical battles to be fought this season.

From programs received at this office we see that "The Palace Car Vestibule" March by W. Malmene which we published in last month's "Musical News" has already been performed in Cincinnati by the best orchestras and bands of that city.

In view of the fact that Symphony Concerts are expensive luxuries, it is highly creditable to the ladies and gentlemen constituting the board of management of our Choral Symphony Society that will not abandon them but shoulder the financial responsibility.

Mr. Charles Seymour, bandmaster of the first Regiment of the Missouri Volunteers has returned safe and sound to St. Louis and again taken his place as cornetist in the Olympia Theatre Orchestra. Mr. Seymour was the recipient of a benefit September 27, tendered him by Mr. P. Short, manager of the Olympia Theatre.

There is no teacher in St. Louis who has given greater evidence of her superior ability to train the voice and develop its resources than Mrs. K. G. Broaddus whose card will be found elsewhere in "The Musical News." The lady has associated herself with teachers whose specialities are too wellknown to require any further comments; with their assistance her school may well be called an ideal one offering all the advantages that European Conservatories for voice culture can offer.

Mr. George Buddeus gave a piano recital October 13th, at Henneman hall, before a large and appreciative audience; the program consisted exclusively of Liszt's compositions, which gave the artist excellent opportunity to exhibit his technical abilities to the greatest advantage. Want of space prevents us to enter into details. The next recital will take place in December. Full particulars of which will be announced in the November number of the MUSICAL NEWS.

Miss F. Marion Ralston, returned to the city about the first of October, after an extended trip of four months. The first half of the Summer was spent in Michigan, her time being divided among friends in Detroit, Grand Haven and Grand Rapids. The latter half of the Summer was spent in Englewood, New Jersey, one of the most beautiful of New York's suburbs. Before returning home, Miss Ralston spent a few days in Boston, visiting friends and at the same time studying under Mr. Carl Faeltten, her former piano teacher. She has returned more enthusiastic than ever, over his magnificent method, and does not hesitate to place him first on the list of great teachers of the piano in America. Miss Ralston will resume her class here this season.

The "Liederkrantz Society" opened its season with a concert, Oct. 22d. The german *haute volee* had gathered to listen to the soloist's and chorus. The male chorus sang

the "Siegessang der Deutschen" by Abt which proved well, also the female Chorus acquitted itself in a most excellent way in spite of its short existence. The soloists were Miss Sausenthaler, who played the "Ballade and Polonaise" for Violin with fine technical understanding. Miss Geyr introduced herself as Soprano singer, whose powerful voice made a good impression, but she would do well, to place herself with a careful teacher. It is unnecessary to say that Messrs. Stamm and Buddeus earned a new branch of laurels to their merits. There was a general complaint, that the Piano accompaniments of the choruses were played too loud, covering the singers voices entirely.

Mrs. T. E. Hughey, who has opened a school of Music Culture at the "Conservatorium," 3631 Olive St., and has engaged a corps of instructors for the different departments, whose abilities in their special line of work has been tested by practical experience.

The principals of the different departments are: Piano, Mrs. Hughey; Violin, Mr. George Heerich; Vocal, Mrs. Mary L. Latey. These teachers will be assisted by teachers who have been specially trained to do the preparatory work by the heads of their departments.

Mrs. Hughey, the Principal of the school is endorsed by the eminent Piano virtuoso, Mr. Wm. H. Sherwood, not only as an artistic and cultivated musician, but also as a teacher whose experience has thoroughly proved her ability to so train and interest her pupils as to get the most rapid and thorough progress out of them.

Similar testimony is given her work by competent judges who were thoroughly conversant with her work at the east, and by those who have examined her method of teaching, and watched results during the past year in St. Louis. Her course of study which was sent out with "The Musical News" last month, is an example of her unique way of making old things seem new. The loyalty and enthusiasm of her pupils is the best endorsement of her work.

The inclement weather did not prevent an enthusiastic audience from enjoying the opening organ recital of the present series, given by Mr. Frank J. Benedict, at the Pilgrim Congregational Church, Tuesday, Oct. 18th. He was assisted by Mrs. Emma Rosen-Kerr, Soprano of Cincinnati.

Last season Mr. Benedict gave a series of six monthly recitals, and by his masterly playing raised himself to the foremost rank of organists, not only of this city but of the country. It was not an easy matter to do what he so thoroughly succeeded in, viz. to keep an audience thoroughly and enjoyably interested in a program made up entirely of organ music; and it can only be explained by the care with which his programs were selected and the consummate skill with which he entered into the spirit of each composition, thus causing an increasing interest throughout each program.

The present series of recitals opened with the Second Sonata by Dudley Buck—in three movements, Allegro Moderato, Adagio and Allegro Vivace. The technical difficulties of this composition are great, it being written by a master of this branch of music and calls for all the resources of the organ. It was well played throughout—the registration very effective and the last movement especially was given in a manner to call forth much enthusiastic applause.

The other numbers varied from a solemn and stately "Triple Fuge in A major by Albert Becher, to a most delicate and lovely "Berceuse" by Walter Spinney, included the brilliant Overture to Tancredi, by Rossini, arranged for organ by Mr. Benedict and finishing with an excerpt from Wagner's "Goetterdaemmerung" also arranged for organ by Mr. Benedict and which brought the recital to a fitting conclusion.

Mrs. Kerr sang the Prayer from Weber's "Der Freischuetz," two songs by Wm. Schuyler of this city entitled "Good Night" and "The Thought" and Hawley's "Because I love you dear." Mrs. Kerr has a fine stage presence, a magnificent voice and sang her numbers with great expression, adding pleasing variety to the program. The next recital will be given Tuesday, Nov. 15th, at 8 P. M. Admission free.

CHORAL SYMPHONY SOCIETY.

A new era in the history of this society will be inaugurated this season. With a view of reducing the expenses, the concerts will be given in the auditorium of the Highschool whose seating capacity is more than the number of subscribers calls for and the demand for tickets from the general public has not been so great as to warrant the great extra expense of engaging the large Exposition Hall. Extra pains have been taken to insure a better rendition of the Choral work than formerly; with this object in view individual voice examinations were held at the close of last season and a great many were dropped from the roll either because they lacked musical knowledge or that the quality of the

voice did not come up to the required standard. As the stage is limited in space, the Chorus is not to exceed 150; it is presumed that the material will therefore be of the choicest, especially as regards basses and tenors. There has always been a scarcity of good male singers in our Choral society; the greater number was rather young in years, hence their voices were not as matured as was desirable besides lacking experience. It is unfortunate that many of our male singers, as soon as they get a small engagement in a Church choir with perhaps \$15 or \$20 a month, think themselves too good to take part in a Chorus which aims at Art education.

The first rehearsal took place at the Pickwick Theatre, October 3; the attendance was good and the singers were enthusiastic in their work.

The management has selected a choice program for the season: "Hymn of Praise," Mendelssohn; "Olaf Trygvasson," Grieg; "Messiah," Haendel; third act of "Faust," Schumann; xiti. Psalm, Liszt; "The Season," Haydn.

The soloists under immediate consideration are Rosenthal (pianist), Lady Halle (violinist), and Mr. Plunket Greene, the famous English ballad singer. Other soloists will be announced later. The symphonies chosen are: Tschai-kowski, B minor No. 6, "Pathetique;" Beethoven, "Eroica;" Mozart, "Jupiter," and a symphony by Brahms.

It is to be sincerely hoped that both Chorus as well as the subscribers will work in the interest of the Society; the former in a musical point of view and the latter as regards the finances.

PHILHARMONIC SOCIETY.

In last month's issue of "The Musical News" we briefly referred to this new organization, with the remark that many smaller towns than St. Louis support two and more musical societies, therefore why not in our midst? Professor Joseph Otten, the musical director of the Society, states: "Our concerts will pay expenses, if not more. Choral

concerts, at popular prices, always will in St. Louis. But there are not enough lovers of orchestral music in St. Louis to meet the cost of symphony concerts on large scale. For this season at least, we shall leave that form of music for others to provide."

This view is unquestionable correct and we hope that the Philharmonic will meet with the patronage it anticipates, but it seems strange that Mr. Otten only comes now to the conclusion that there are not enough lovers of orchestral music among us to venture Symphony Concerts for that was precisely the rock, as we understand, on which the split occurred between himself and the directors of the Choral Symphony Society. The latter wanted to reduce the number of Symphony Concerts and Mr. Otten would not consent to it, hence he resigned. Symphony Concerts have never yet been a paying affair; Boston, New York, Pittsburg and Chicago have noble patrons who cheerfully pay their share to promote the appreciation of orchestral classical Music; the deficit on the twenty two Concerts given in Chicago last year amounted to about \$20,000. We have also in St. Louis a number of noble ladies and gentlemen who have cheerfully met the deficits, but as the number is not very large the burden was rather heavy to the few. It is a laudable matter that the new Society will give the Choral works at twenty five cents; with good management and first class Soloists it does not seem improbable that the Concerts will pay expenses. The business department of the society has not been fully organized as yet. Mr. Conrad Roeder, cashier of the American Central Insurance Co., was elected Vice-President at the first meeting, and Mr. E. J. Pieper is Secretary.

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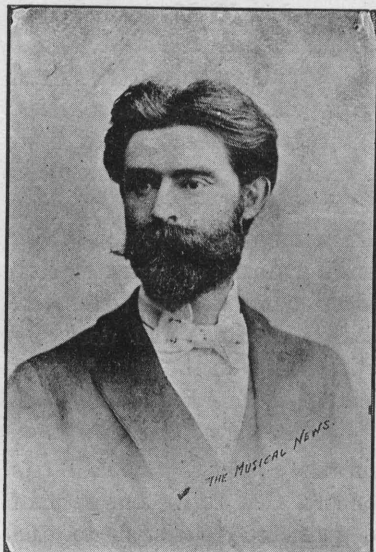
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Andante.

f

A - wake, thou
Wach' auf, du

p *cresc.* *f*

crim - son flush of morn and greet the maid I love; let bliss re-
gold - nes Mor-gen-roth, und grü - sse mei - ne Braut, dass sie des

marc. *marc.* *marc.*

f

newed to her be borne from ro sy clouds a - bove. A -
Him - - - mels Se - lig-keit in Ro - senwölk - chen schaut. Wach'

wake, a - wake and greet the maid I love. Spring
auf, wach' auf, und grü - sse mei - ne Braut. Ihr

The first system of the musical score for 'The Rose. 4.' features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are in English and German. The piano part consists of a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

ro - ses, borne by fay and elf to her fair blos - soms, fly, that at her
Früh - lingsro - sen geht zu ihr, ihr En - gels - köpfchen, fliegt, dass ihr die

The second system continues the musical score. The piano part begins with a *p* (piano) dynamic marking. The accompaniment remains consistent with the first system, providing a harmonic foundation for the vocal line.

cresc.
feet the world it - self in ro - sy light may lie. Spring
Welt, wenn sie er - wacht, in Ro - sen schimmer liegt; ihr

The third system introduces a *cresc.* (crescendo) marking above the vocal line. The piano accompaniment continues with its characteristic eighth-note pattern, supporting the vocal melody.

ro - ses borne by fay and elf. to her, fair blos - soms fly that
Früh - lingsro - sen, geht zu ihr, ihr En gelsköpfchen, fliegt, dass

The fourth system concludes the musical score on this page. The piano part maintains the same accompaniment style throughout, ending with a final chord in the right hand and a sustained note in the left hand.

at her feet _____ the world it - self in ro - sy light may lie, that
 ihr die Welt, _____ wenn sie erwacht, in Ro - senschimmer liegt, dass

p

at her feet _____ the world it - self in ro - sy light may lie.
 ihr die Welt, _____ wenn sie er-wacht, in Ro - senschimmer liegt.

p

And thou, my
 Auch du, mein

cresc. *f*

heart, a-way to her let this thy song — dis-close that by the
 Herz, flieg' hin zu ihr, sag' ihr in die - sem Lied wie all' mein

joys that in me stir my world is col - oured rose, that by the
Glück an die - sem Tag in Ro - sen auf - ge - blüht, wie all' mein

The first system of the musical score. It features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are written below the vocal line. The piano accompaniment consists of two staves, a treble and a bass clef, with a dense texture of chords and moving lines.

joys that in me stir my would is col - oured rose my
Glück an die - sem Tag in Ro - sen auf - ge - blüht, in

The second system of the musical score. It continues the vocal and piano parts. Dynamics markings *f* and *ff* are present above the vocal line. The piano accompaniment maintains its complex harmonic structure.

world is col - oured rose, that by the joys — that in me stir — my
Ro - sen auf - ge - blüht, wie all' mein Glück — an die - sem Tag — in

The third system of the musical score. It continues the vocal and piano parts. Dynamics markings *p* and *fp* are present. The piano accompaniment features a prominent bass line with moving eighth notes.

world — is col - oured rose. —
Ro - - - sen auf - ge - blüht. —

The fourth system of the musical score, concluding the piece. It features a final vocal phrase and a piano accompaniment that ends with a sustained chord. A dynamics marking *p* is present.

TARANTELLA.

G. A. NEUBERT.

Presto.

8

f

p

*Ted. **

a tempo.

p

rall.

f

*Ted. **

1.

p

f

*Ted. **

2.

f

*Ted. **

risoluto e marcato.

3

First system of musical notation, measures 1-8. The key signature is two sharps (F# and C#). The first staff (treble clef) begins with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The second staff (bass clef) contains a series of chords. Below the staves, the following sequence is written: *Teo. * Teo. * Teo. * Teo. * Teo. * Teo. * Teo. **

Second system of musical notation, measures 9-16. The first staff (treble clef) begins with a fortissimo (*ff*) dynamic, followed by a forte (*f*) dynamic. The second staff (bass clef) contains a series of chords. Below the staves, the following sequence is written: *Teo. * Teo. * Teo. * Teo. * Teo. * Teo. **

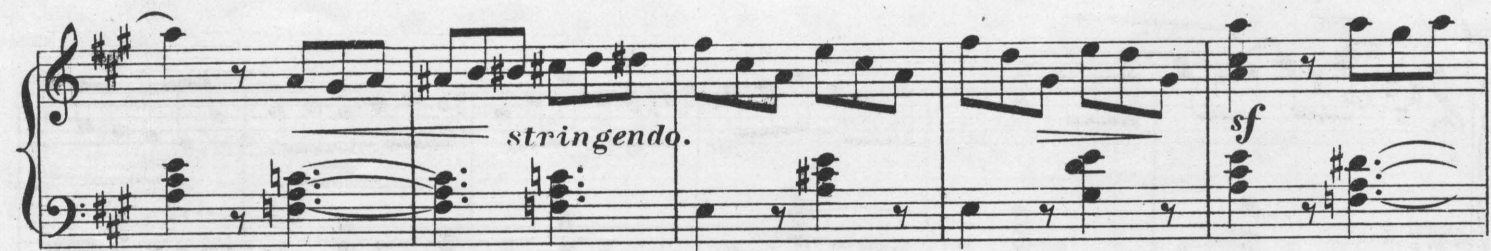
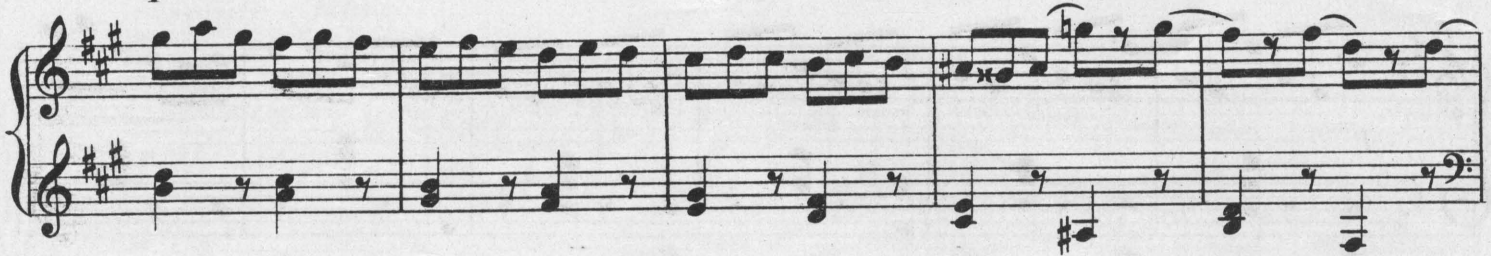
Third system of musical notation, measures 17-24. The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) contains a series of chords. Below the staves, the following sequence is written: *Teo. * Teo. * Teo. * Teo. * Teo. * Teo. * Teo. **

Fourth system of musical notation, measures 25-32. The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) contains a series of chords. Below the staves, the following sequence is written: *Teo. * Teo. * Teo. * Teo. * Teo. * Teo. * Teo. **

Fifth system of musical notation, measures 33-40. The first staff (treble clef) begins with a dolce (*dolce*) dynamic. The second staff (bass clef) contains a series of chords. Below the staves, the following sequence is written: *Teo. * Teo. * Teo. * Teo. * Teo.*

Sixth system of musical notation, measures 41-48. The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) contains a series of chords. Below the staves, the following sequence is written: *Teo. * Teo. * Teo. * Teo. **

This page of musical notation is for a piano piece in D major, 3/4 time. It consists of six systems of two staves each. The first system is marked *p* and includes the instruction "Ped." with asterisks. The second system is marked *mf*. The third system is marked *mf* and *p*. The fourth system is marked *mf*. The fifth system is marked "1." and the sixth system is marked "2." and *mf*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

prestissimo.

ZWIEGESPRÄCH.

Paul Juon.

The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano part with a treble and bass staff, and a vocal line indicated by 'Ted.' and asterisks. The piano part features various chords and melodic lines, with some measures containing fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (p, pp). The vocal line is indicated by 'Ted.' and asterisks, suggesting a specific vocal part.

System 1: Treble clef, 3/4 time. Dynamics: p. Fingerings: 1, 2, 3, 4, 5. Notes: Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *

System 2: Treble clef, 3/4 time. Dynamics: p. Notes: Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *

System 3: Treble clef, 3/4 time. Dynamics: pp. Notes: Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *

System 4: Treble clef, 3/4 time. Dynamics: p. Notes: Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *Ted. *

First system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a first ending bracket over the first two measures. Below the bass staff are eight asterisks, each followed by the word "Ped.".

Second system of musical notation. Treble and bass staves. Treble staff has a crescendo (*cresc.*) marking. Bass staff has a fortissimo (*ff*) dynamic and a ritardando (*rit.*) marking. Below the bass staff are nine asterisks, each followed by the word "Ped.".

Third system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a first ending bracket over the first two measures. Below the bass staff are eight asterisks, each followed by the word "Ped.".

Fourth system of musical notation. Treble and bass staves. Below the bass staff are six asterisks, each followed by the word "Ped.".

Fifth system of musical notation. Treble and bass staves. Treble staff has a mezzo-forte (*mf*) dynamic. Bass staff has a ritardando (*rit.*) marking. Below the bass staff are seven asterisks, each followed by the word "Ped.".

HUNTING SONG.

E. Ascher.

Vivace.

(JAGDLIED.)

8.

f

f

f

f

stringendo.

pp

Ted. * Ted. * Ted. * Ted. * Ted. * Ted. *

Ted. * Ted. * Ted. * Ted. * Ted. *

First system of musical notation, measures 1-4. Treble and bass staves with chords and melodic lines. Dynamics include *p* (piano). Below the bass staff, there are markings: *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

Second system of musical notation, measures 5-8. Treble and bass staves with chords and melodic lines. Dynamics include *f* (forte) and *ff* (fortissimo). Below the bass staff, there are markings: *And.* * *And.* * *And.* * *And.* *

Third system of musical notation, measures 9-12. Treble and bass staves with chords and melodic lines.

Fourth system of musical notation, measures 13-16. Treble and bass staves with chords and melodic lines. Dynamics include *p* (piano) and *f* (forte).

Fifth system of musical notation, measures 17-20. Treble and bass staves with chords and melodic lines. Marking includes *accelerando.*

Sixth system of musical notation, measures 21-24. Treble and bass staves with chords and melodic lines. Dynamics include *p rit.* (piano, ritardando) and *ff* (fortissimo). Below the bass staff, there are markings: *And.* * *And.* *

sary to engage new teachers every year so that at present no less than 25 of the most capable instructors are employed at the school in the different branches. The majority of these professors have enjoyed the highest musical advantages not only in this country but also in the foremost European Conservatories. In order to strengthen the teaching faculty still more Director C. Strassberger has neither spared pains nor money and engaged the celebrated Piano Virtuoso George Buddeus of Berlin, as instructor of the Piano, whose playing at one of our Symphony Concerts and his own Private Concerts elicited the warmest success. European critics have endorsed Mr. G. Buddeus as an Artist of superior ability. Professor P. G. Anton will fill the position of teacher of the Cello and piano tuning. Miss Annie Geyer, who received a valuable gold medal and honorary diploma last June for her attainments in piano playing and harmony, has also been engaged as piano teacher.

In order to give former, as well as present, pupils the opportunity of becoming familiar with the history of Music, Director Strassberger has arranged a series of lectures to be given regularly once a month beginning October 31, for which Professors W. Malmene and Louis Conrath are engaged.

The piano, organ, harmony and composition will be taught by the following teachers: Louis Conrath, G. Buddeus, P. Mori, W. Buck, Katie Jochum, Lulu Vogt and Annie Geyer.

Violin: Messrs. Guido Parisi, Dr. J. P. Nemours and B. Strassberger.

Voice Culture: Miss Mary N. Berry.

Elocution and Physical Culture:

Musical Lecturer: Prof. W. Malmene.

Flute and Drums: R. Buechel, L. Broekart.

Oboe and English Horn: J. Wouters.

Clarinet and Zither: W. Boeck.

Cello and Piano Tuning: G. P. Anton.

Mandolin, Guitar and Banjo: J. Sims.

Cornet: Charles Seymour.

Harp and Trombone: E. Bafuno.

Contrabass and Tuba: Robert Buhl.

Department: Prof. Louis Mahler.

Examining Committee: E. Kroeger and Chas. Kunkel.

ABOUT FOREIGN TEACHERS.

There has been so much said and written about Music Study in Germany, that what I can say will be only on the same lines, but perhaps differently expressed. But then, there is nothing new under the sun. Berlin and Leipzig seem to be the Mecca of all music students, but Leipzig to a certain extent, seems to live upon the name and reputation of former days, when Mendelssohn was a potent factor in the old University town. The city is not to be compared in size to Berlin, but the advantages of study, to be derived there, are certainly excellent. I have studied in both cities and there is always something to be said pro and con., and as my sojourn in both places was exceptionally happy in every way, it is hard to give an unbiased

opinion. My first study was spent with Prof. Bruno Zwintscher. Prof. Zwintscher was a pupil of Moscheles, who was director of the Leipzig conservatorium, and after the death of Mendelssohn, which position he held to the end of his acting life, which was in May, 1870. There were many advantages to be obtained from studying at the conservatorium, for any branch of study could be pursued for the same tuition fee. In addition to this was orchestra work, sight-reading classes, chorus drill, lectures on musical history, which were decidedly interesting, if one were fortunate enough to understand German. During my study at the conservatorium, I played in the Abends. Among the selections were the Schumann trio, for piano, violin, cello, Op. 88, and another time the Beethoven concert in C-moll, Op. 37. Prof. Gustave Schreck was my teacher in harmony and composition, and since Jadassohn has now reached the age, where he does but little teaching, Prof. Schreck is now the leading teacher in Leipzig. He is also Cantor of the old Thomas Kirche, where Bach was organist for so many years. In this church a motette is given every Saturday, and the large choir of boy's and men's voices is heard to best advantage, when the sacred works of old and modern composers are performed. Bach's passion music is always given in this church every year. Among the other teachers of Leipzig are dear old Reinecke (who was director of the Gewandhaus concerts when I was there), Professors Weidenbach, Paul Teichmueller and Krause, who all seem to have their coterie of pupils and adherents. Among the many advantages for which Leipzig is noted, are the Liszt-Verein, the Gewandhaus and Philharmonie-Concerts, and the Opera, the latter being given year in and year out. But much is now changed in Leipzig, and as the critics say, the city is only a shadow of its former glory, and as an art centre is null and should like to combat that idea, and for my own part, some of my most instructive work and enjoyable study was done in the city of Wagner's birth place and among the scenes of Mendelssohn's labors. It will also be a musical centre, for the work is thorough, and the teaching good, and the halo which shone around the head of Mendelssohn and Moscheles will never grow dim.

Having heard of the wonderful teaching of Prof. Heinrich Barth of Berlin, I decided,

after remaining a year in St. Louis, after my period of study in Leipzig, to return to the land of music, beer, and "Gemuetlichkeit". It is hard to decide which word should have the precedence, for the three are synonymous with the word Deutschland. After having seen how the American dollar is spent in the pursuit of musical knowledge abroad, this phrase kept recurring to my mind:

"Deutschland ueber Alles,
Aber America hat die Dollars".

I found Prof. Barth all and more he is represented as being. He is a most thorough and painstaking teacher, and the smallest fault is not too small to be noticed and corrected. His method is very severe, but it seems that a year or two with him is worth three or four with other teachers. He is also a teacher in the "Hoch-Schule, where Joachim, Wirth, Hausmann and others are famous teachers. There are many private teachers, among them perhaps the best known is Jedlizka, as a teacher of piano. Moszkowski was in Berlin, but is now in Paris. During the season the concerts and recitals are *ad infinitum*, and often two or three good events are given on the same evening, which makes it rather hard to choose what one shall attend. All the famous artists are heard in Berlin, and the opportunities are great for hearing all the best works, songs, orchestra compositions and operas. The Royal Opera House has some of the best known singers in Germany. Last winter Lilli Lehmann sang her famous Wagner roles, as also Frau Sucher. The summer opera is given at Kroll's, where delightful military concerts are heard in the garden, which is tastefully decorated with palms and plants, and brilliantly lighted by hundreds of electric lights. Summer opera in Berlin means Bajazzo, Cavallier Rusticana, Wagner, and the best of the lighter operas. I heard a rather good simile as to Wagner's music. A bright and shining light in the students colony said it was like the German language. He found no difficulty in reading it, but the rub was in understanding it; and so is Wagner's music. One can listen, but does one always understand. There is so much to be said about the divine art of music in this music-loving country, but one can also say, that the standard of music in America has slowly but surely been raised. And in no matter in what country one studies, teaches or follows music as a profession, the fact remains that music is the prophet's art among the gifts that God has send, one of the most magnificent.

NELLIE ALLEN-PARCELL.

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ELEMENTARY HARMONY LESSONS No. 4.

BY WALDEMAR MALMENE.

Before taking up the following lesson the teacher must be fully convinced that the pupil can give intelligent explanations of major, minor and diminished triads. For practical illustrations it might be well to ask the pupil to strike a major triad, next to convert it into a minor and lastly into a diminished triad; strike the major triad upon *d*, which would be *d-f sharp-a*; convert it into a minor triad which would result into *d-f natural-a*; and lastly as a diminished triad we get *d-f-a flat*. The ingenuity of the more advanced pupils might be tested by the following interrogations.

Q. In what major keys do we find the *major* triad on *D* and on what degrees in the scale?

- A. 1. In *D* major on the first degree.
2. In *G* major on the fifth degree.
3. In *A* major on the fourth degree.

Q. In what keys do we find the *minor* triad on *D* and on what degrees of the scale?

- A. 1. In *D* minor on the first degree.
2. In *F* major on the sixth degree.
3. In *B flat* major on the third degree.
4. In *C* major on the second degree.
5. In *A* minor on the fourth degree.

Q. In what keys is the *diminished* triad on *D* found and on what degrees of the scale?

- A. 1. In *E flat* major on the seventh degree.
2. In *E flat* minor on the seventh degree.
3. In *C* minor on the second degree.

The preceding Questions and answers will naturally suggest others of a similar kind.

We will now proceed to the formation of the

MINOR SCALE,

which, judging from the different formations cited by theorists, may justly be termed an *arbitrary* scale. Although it is not here the place to enter into history of or discussion about the various formations of the minor scale, as met with in compositions by masters of the old school, yet to teachers it may be interesting to enlarge a little on this subject.

The *oldest* form of the minor, as we have in the Dorian mode, consists of the same sounds as the relative major, beginning with the sixth sound of the latter.

a — b — c — d — e — f — g — a
1 ½ 1 1 ½ 1 1

descending with the same sounds; the following composers have introduced this scale in some of their works, viz.: Schumann, Mozart, Chopin, Beethoven, etc.

The second form is the so-called *melodic* minor scale

a — b — c — d — e — f sharp — g sharp — a
1 ½ 1 1 1 1 ½

and descending

a — g natural — f natural — e — d — c — b — a
1 1 ½ 1 1 ½ 1

with which most pianists are familiar. It is called *melodic* as the tonal progression consists only of whole steps and half steps.

The modern *harmonic* minor scale is the one however which theory-teachers, with very few exceptions, make the basis of all exercises in harmony. Its formation is as follows:

a — b — c — d — e — f — g sharp — a
1 ½ 1 1 ½ 1½ ½

and descending the same sounds. It is absolutely necessary that the pupil will, with the help of this model build the minor scales which belong to all the major scales up to six sharps and six flats; he must be able to recite these ascending and descending without the least hesitation.

The following questions and answers will serve as an index what a well instructed pupil should know.

Q. How many half steps are there in the *harmonic* minor scale?

A. Three.

Q. Where do we find them?

A. From the second to the third, from the fifth to the sixth and from the seventh to the eighth sound.

Q. What is the interval from the sixth to the seventh degree?

A. It consists of a step and a half and is called an *augmented second*.

The above includes everything of practical necessity for instruction in elementary harmony, but for the benefit of teacher the following addenda on the subject of minor scales will probably be appreciated.

The *melodic* minor scale is often used descending with the same sounds as given in the second form ascending. Bach and Haendel have used it so, also Beethoven in several of his sonatas and in the 32 Variations in *C* minor he has this form of the *melodic* minor scale at the end of the 31st and the beginning of the 32nd Variations.

Besides these four varieties Mr. Carl Faelten gives us in the September number of "the Etude" four more, the results of his researches which deserves mention. Thus we have *ascending* the *harmonic* scales

a — b — c — d — e — f — g sharp — a
1 ½ 1 1 ½ 1½ ½

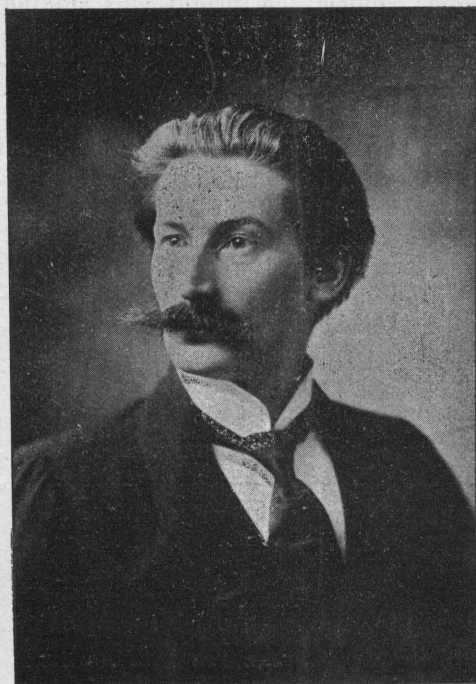
descending the same as the *relative* major scale, therefore *g* natural.

In opposition to this we have ascending the *MELODIC* minor scale and descending the *harmonic* minor scale, therefore a composite or mixed scale.

The next is *harmonically ascending* and *melodically descending*.

The last quotation has *ascending* the first form (the oldest) quoted above and *descending* the *melodic* minor scale; of this we have a specimen in Bach's Air from Partita No. 6 opening measures.

Mr. Carl Faelten concludes: "In face of these illustrations, to which could be added numerous others, the assertion that such scale forms are not used becomes untenable. Some teachers may not like them; but we cannot teach only what we like; we must teach what exists. The teacher of composition may, of course, advise his pupil to use these combinations moderately or not at all, if he thinks best, but this is an entirely different issue, and has nothing to do with primary instructions."



GEO. BUDDEUS,

Concert Pianist.

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The *Taegliche Nachrichten* says: "He developed a wonderful technic, worthy of admiration."

The *Neue Berliner Musik-Zeitung*: "Mr. Buddeus may unquestionably be leassed among the best pianists of the imperial metropolis."

The *Allgemeine Musikalische Rundschau* says: "A great artistic nature is revealed to us here, a talent which justifies the greatest hopes."

1st Piano Recital, October 6th, '98, at 8 P. M., at the Henneman Hall, 3723 Olive St.

Review of Last Month's Publications.

MELODY NO. 2 by *Anton Rubinstein*. The difficulty of this composition lies in the touch. The melody in the left hand requires a well sustained *legato*, while the right hand must be played very lightly from the wrist, the first eight measures of which require a mezzo staccato touch. To insure a proper conception of the composition it is advisable to practise the left hand alone and observe the proper use of the pedal. The right hand *arpeggio* passages in the second section require the most delicate, liquid touch possible. Teachers ought to study this composition, not only to improve themselves, but in order to entertain their friends and elevate their taste.

ROMANZE by *Waldemar Sachs*. The title of the composition indicates its character. The charming introduction involuntarily suggests Wagner in its harmonic treatment, while the Romanze itself gives us one of these tuneful melodies which a romantic spirit alone can inspire. Young composers ought to study this composition on account of development of the theme in *C* major, the melody in the right hand will be found in the bass beginning with the ninth measure with an equally interesting counter-subject.

SPRING by *G. Bernhard Voigt* is a song without words which will tend to give younger pupils an opportunity to cultivate their taste for expressive playing.

MIGNON POLKA by *Walter Luhn* is a bright composition which is sure to please pupils, as it is melodious throughout, and well adapted for teaching purposes.

PALACE CAR VESTIBULE MARCH by *W. Malmene*. Another addition to the innumerable family of marches seeking for public favor; it has a true Sousa flavor, without any plagiarism, which in a measure may serve as a recommendation. That the March is full of melody throughout can hardly be questioned.

O, SING TO ME by *Adolf Jensen* is a ballad of a high order, requiring careful study to do justice to the emotional and poetical expression of which the marks of expression give sufficient indication. Songs of this description will test a singer's abilities more than the ordinary trashy ballads usually heard in Concerts. Let our ambitious vocalists place this composition on their programs.

GERMANIA THEATRE.

The MUSICAL NEWS rejoices in the fact that this cozy theatre is again in the hands of the representative German citizens of St. Louis, we wish the best success to the artists who have been engaged. Director Heinemann, who is well known here as an able actor, has done its utmost to engage the best available talents of which we mention the principal ones: Mr. A. Neher, Mr. S. Herzmann, Mr. O. Hahn, Mr. A. Ascher, Mrs. E. Puls-Ahl, Mrs. A. Gefrer. From

what we know and have seen of these ladies and gentlemen, it is but justice to say that their performances deserve the support, which has been accorded to them, as the attendance was excellent. We have no fear that the financial success will realize the hopes of the management, we would only express the opinion of many that there will not be too many "*Possen*." Plays of a more serious character, by *Sudermann*, *Hauptmann* and others, should alternate with the lighter plays. We would urge all, whether German or American, who understand the German language to patronize the performances, which help to propagate a taste for the literature of the German language. The violin solo, by Miss Olga Zapf, which was played between the first and second act at the performance October 23rd, deserves great praise; the young lady played with great taste and had a good execution.

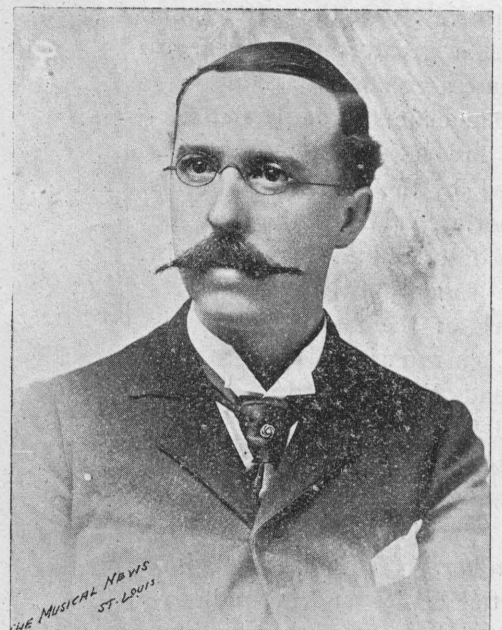
THE MEISTERSINGER.

The Meistersinger trace their origin as far back as 962; no less a person than the emperor Otto the First is said to have granted a charter guaranteeing the peculiar liberties and rights at the diet of Mayence to the first twelve masters among whom are mentioned with pride Heinrich Frauenlob, Walther von der Vogelweide and Wolfram von Eschenbach. The school of the Meistersinger at Mayence is therefore recognized as the oldest and Heinrich Frauenlob as its founder. The fourteenth, fifteenth and sixteenth century was the most flourishing time of the Meistersingers. Besides Mayence it flourished in Strassburg, Colmar, Frankfurt on the Maine, Nuerenberg, Breslau, Augsburg, Goerlitz, Danzig, etc., among the burghers and trades-people in regularly organized singing societies. Singing was taught by a master in a methodical manner according to well-established rules and regulations. After a completed apprenticeship the pupil was subjected to an examination by the "markers" who belonged to the board of directors of the society to see if he had mastered all the intricate laws of the tabulatura. There is a painting in existence which represents such an examination; on the left are "the markers" sitting on the right in the "singer's chair" is the candidate. Only when he had invented an original form of stanzas was he allowed to call himself a "Meister." This was not very easy as over 200 different "masterly tones" (*meisterliche Toene*) or "Bare" were known with very peculiar names, such as "*Kurze Affenweis*" (short monkey melody) or "*Gestreift Safran Blumlein - Weis*" (streaked safran-flowret-melody) etc.

The Meistersingers were ridiculed on account of the wonderful assiduity for which there was great cause. The importance of these singing schools is not to be undervalued; besides being the means of discovering the

talent of many great masters, such as Hans Sachs for instance, they exercised a powerful influence over the mental refinement of the communities of German cities. Above all it was the national and religious idea which were improved by them. It was the singing schools which took care to hand down to posterity the great deeds of the German nation and to keep them vividly before the mind of the descendants. They were a powerful means to pave the way for the reformation for not in vain was the open bible laying before the "markers." The brave mastersingers sang their melodies during 500 years as the last singing school was held in Nuerenberg 1770, while the singing school in Ulm existed till 1830 when it was dissolved and its treasures—the tabulatur and flags—were handed the singing society of that city.

(TRANSLATED.)



MR. G. A. NEUBERT,

whose composition, "A Tarantelle," will be found in this month's "Musical News" was born in Belleville, Ill., in which city he is at present highly esteemed as teacher and musical director. He took piano lessons from Mr. Julius Liese and his sister Miss Lina Liese, two wellknown and able teachers in his native place. Messrs. P. G. Anton, sr. and Louis Conrath were his teachers in Harmony and Compositions. As Musical director of the Philharmonic Society he has wielded the baton for thirteen years and proven his executive ability to the satisfaction of everyone; also the Kronthal Liedertafel is under his direction nearly four years. Mr. Neubert's capability as Organist has been fully attested by his services in St. Paul's Church which position he has filled twelve years.

DR. G. E. BEAL.

We hear of self-made men, and nature's noblemen. Dr. Beal don't aspire to any such distinction; being born when quite young in Mercer, Pa., he remained there till he had passed the different grades that the educational factories of that region provided, when he moved to St. Louis; here he studied at the Missouri Dental Infirmary and College, afterwards he took a course in the Dental department of the College of Physicians and Surgeons where he graduated and was afterwards employed as a demonstrator in dentistry. After perfecting himself in all the knowledge and experience attainable in these institutions he established himself at 2608 N. 14th Street, and the success he has there had, and is having with the gradual increase of his patronage, must place him prominently in the front ranks of the most eminent in his profession.

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THE MUSIC DRAMA OF RICHARD WAGNER.

With Richard Wagner the revolution within the precincts of the "drama with music" has soared aloft and reached its acme, at which none of his predecessors or his imitators have arrived. It was by no means Richard Wagner who commenced this revolution. Many a philosophizing musician before Wagner's era foresaw, expected and aspired this reformation.

Whether the point reached by Wagner is the highest in this branch of art, of the Music Drama—who can predict this? Or, who can assure that he was the Messiah longed for by the art-philosophers of two centuries? Or that after some time a greater will appear to create a greater work?

The claims of impartial critics are satisfied by Wagner's deed, by the realization of his theories. These theories he has described and explained in the essay entitled "The Art-work of the Future," in his "Communications to my friends," contained in the 3d and 4th volumes of his "Collected Papers and Poems" and in numerous articles written for the periodical, "*Bayreuther Blaetter*." The claims of impartial critics and art-philosophers: but not of those, clinging to the old forms with stubbornness or anxiety or indolence, nor of those held by the chafes of unjust prejudices or provoked by disagreeable experiences in personal intercourse with Richard Wagner.

Instead of a series of concert pieces, loosely attached to each other by the word of a poor libretto—a blasphemy on dramatic art and its exigencies—and by the sounds of an insignificant recitativo, instead of the conventional elements of the opera we find in Richard Wagner's Music Dramas:

An ingeniously developed, well constructed, legible drama with sharply defined characters, in closest connection with the sister-art of poesy, with music.

The dialogue, the most important element of a drama, raised to powerful musical declamation, and not any longer, as a dry recitativo, placed between arias, choruses,

ensemble pieces. Silent mimic, sentiments, actions that take place in the innermost soul of the *personae dramatis*, supported or explained by characteristic orchestral passages full of truth of expression and beauty.

The musical connection of the single episodes effected by the frequent use of typical figures and phrases, the so-called "*Leitmo-*

not only in the Music Drama. The immense difference between a Music Drama of Richard Wagner and the opera is effected by the harmonious collaboration of music, poesy, fine and mimic arts throughout an entire drama and by the fact that none of these elements forces jealously the other into the background, so as to predominate itself.

Not so, however! Each art shall, in its realm, sprout forth, grow, bud and produce the fairest blossoms, which a wise and feeling gardener gathers to a fragrant bouquet—the art-work of the future.

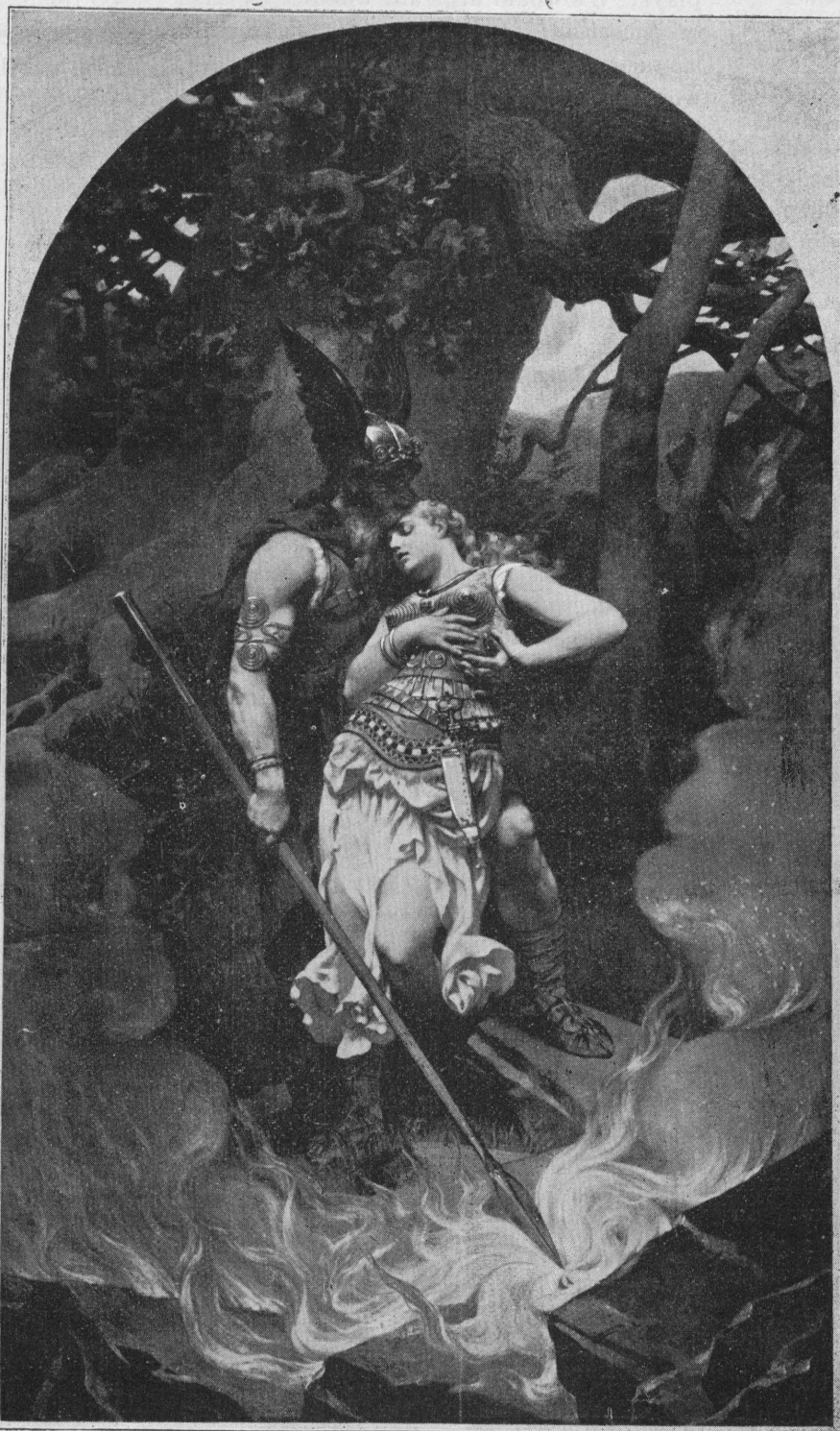
How far the creators of operas had missed this aim, the harmonious collaboration of different arts to an entire work of art, the "art-work of the future," can be seen from a closer view of the type of the opera.

There we learn how gradually the degeneration of taste has taken place; how concessions have been made by the artists to the vanity of prime donne and virtuosi and patrons, amateurs of the ballet and of pompous processions on the stage. These concessions have caused a deviation from the true style, and such "unstyle" has become fashion and method. The manufacturers of operas and the dear public fought with all kinds of weapons against any intruder threatening their dollhouse, the opera, and jeered or lamented—according to the ability of each one—when the divine castle, the new Vallhall of the Music Drama, arose from the ground, firmly built of mighty, not throughout smoothly stones.

But now and then, in this calamity of the opera, the voice of some preacher in the desert was heard, but not regarded.

The opera sprang to life in the sultry atmosphere of the small Italian courts of the passed two centuries, long after the last rays of the sun of the *Cinquecento* had vanished, and it copied as well as possible, the peculiar splendour and the perfumed customs of these small courts. There existed no longer the former desire for genuine art. The liking for artistical tricks governed the taste.

(TO BE CONTINUED.)



ODIN'S FAREWELL.

Engraving by Graf.

tives" and by melodious reminiscences, *i. e.*, the occasional repetition of former passages in later parts of a Music Drama.

Not alone music and poesy have entered into a most harmonious alliance in the Music Drama; this alliance comprises also the fine arts and the mimic arts.

Certainly, the collaboration of all these elements can be traced also in the opera,

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